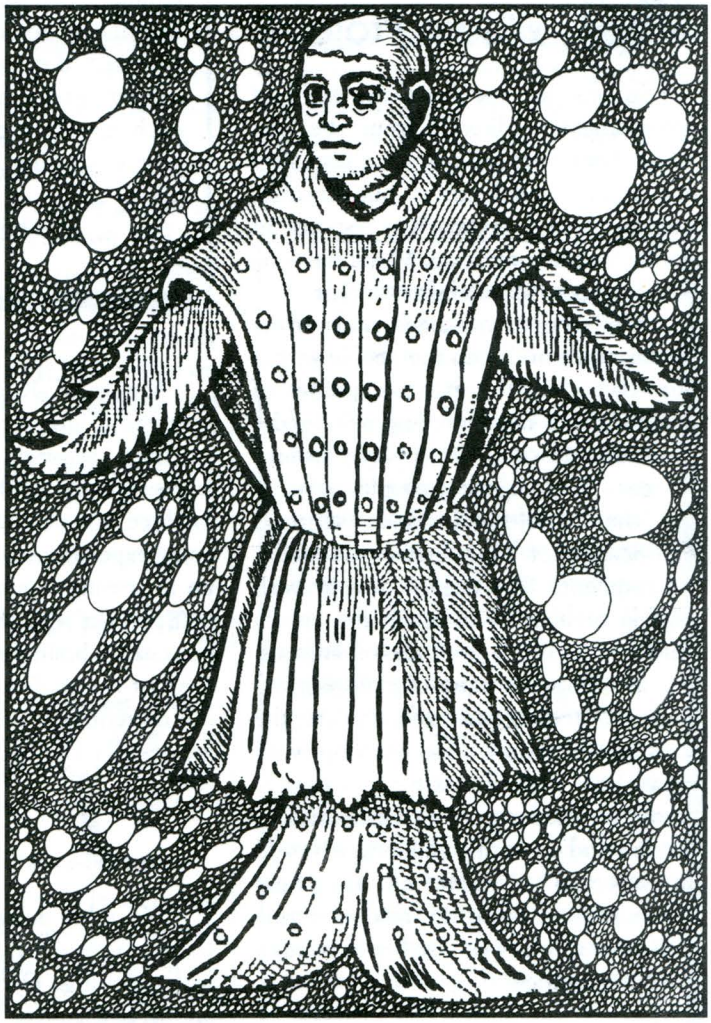
The Interspecies Newsletter

Summer 1990

Published quarterly by Interspecies Communication Inc.

What Interspecies Is

Over the past two years each issue of the Interspecies Newsletter has fixed upon one long piece of writing. Although this format explains the basic IC philosophy in some detail, it also means that many of our new and potential members have never yet received a clear statement about what Interspecies Communication Inc. actually does. In an attempt to clear up the mystery, this summer issue of the Interspecies Newsletter focuses entirely upon ICs research objectives, consulting and publishing activities, ongoing field projects, and corporate infrastructure.



Interspecies Communication Inc. (IC) was formed in 1978 to promote a better understanding of what is communicated between human beings and other animals. Through its publications, networking activities, and especially its field projects, IC strives to create processes and instill values that help re-establish ecological balance and respect for the integrity of all life forms on this Earth.

In some ways IC is unique — perhaps the only organization in the world with an ongoing research program dedicated to interfacing with wild animals through music, art, and ceremony. The expression of this interspecies connection seems especially crucial right now, because the environmental crisis we face is largely a crisis in how we humans perceive our place within nature. In that light, regard the work of IC as a resource tool to help human beings develop their emotional, spiritual, and cultural ties with the natural world.

Our field work integrates the arts and the sciences with a strong emphasis placed upon environmental preservation. This convergence of methods also means that IC serves as a bridge between several previously segregated fields of endeavor. Over time we have come to represent a provocative, interspecies approach to the study of animals in the wild. Given that wholistic foundation, Interspecies Communciation Inc. seeks both to broaden and democratize the bases for nature research by offering creative individuals from many walks of life a dynamic access to wild animals as well as to wilderness.

Look at it another way. Direct communication with an animal through music or touch introduces a potent image of that creature as an active collaborator, a participant, possibly a teacher, and always an equal. The advance of this interspecies relationship — through the media as well as through a manifested direct experience — challenges all of us to rethink our ideas about animal consciousness and wisdom.

Over the years we have sponsored field projects with species as diverse as turkeys, buffalo, wolves, frogs, dolphins, howler monkeys, and ravens. These projects have been supported by groups as varied as The German Arts Council, The Smithsonian, The International Whaling Commission, Greenpeace, The Threshold Foundation, The Animal Welfare Institute, Sunflower Foundation, and the University of Zurich, Switzerland. IC has been the subject of many magazine and journal articles, at least four books, and TV documentaries filmed by ABC, NBC, PBS, Televisa, (Latin America), and NTV (Japan). This high-profile image has proven itself to be a very effective tool in helping IC get its message out to the general public.

Interspecies Communication Inc. is a 501(c)(3) tax-exempt corporation with offices in Friday Harbor, Washington and Bolinas, California. At the present time, our activities are supported entirely through grants from private foundations as well as by you, our membership. Only your sponsorship assures our continued response as ambassadors for the animals.

Whale Projects

In practice, we learn the signs of communication directly from the animals, themselves. We never chase after our animal collaborators but, instead, wait for them to approach in response to our own communication. Music has long been our most successful attractant.

We recruit musicians and artists because they are often the people within our own culture most capable of inventing and implementing new modes of communication. We involve anthropologists and indigenous peoples to teach us the traditional and spiritual significance of that species and that environment. We engage people with psychic capabilities to probe the largely untapped intuitive aptitude of animals. We encourage the input of zoologists and computer technicians who analyze the accumulated data, and so keep our work networked with mainstream research. Lastly, we encourage the participation of families and especially children, who add an essential element to any field community involved in reconnoitering with other species who also live as families and communities.

> You can't call this pseudoscience, though; IC doesn't claim that this is any sort of science at all. The idea, rather, is to interact with other species in whatever way — scientific, artistic, shamanistic — seems most appropriate to the situation. This is certainly a broader definition of communication than most researchers would accept. But the approach does give the animals a greater opportunity to shape the exchange to their liking than a purely scientific approach would allow.
>
> —**Whole Earth Catalog** (1988)

Much of IC's focus has always revolved around the creation of a musical interface between human beings and free-swimming dolphins and whales. Two or three times a year we produce ocean-going expeditions that serve to introduce an increasing number of people into direct contact with these beings who have possessed a brain larger than our own for the past twenty-five million years. Two of our current field projects with cetaceans are described below.

Orca Project

We utilize music, transmitted underwater, to create improvizatory dialogues with that large black and white dolphin known as the orca. The orcas vocalize in a frequency range quite accessible to a human listener, and they seem to talk to one another in two distinct modes: the frequency modulated "whistle", and the pulsed click train. To translate — the first means melody, the second is rhythmical. Together, these two modes offer ripe ground for an improvizing musician.

For twelve years now, we have moored our boat/recording studio in a small cove off the northeast coast of Vancouver Island for a month, transmitted live music into the water, and then waited for the whales to come to us. Within a few days time, they always seem to do so, and with increasing regularity.

We design each year's expedition as the convocation of a wilderness community — a temporary village that leaves a minimal impact upon the environment, while providing a maximum experience in communion with the whales. Over the years we have engaged our project members from all walks of life including, for three years in a row, Tibetan Lamas. To facilitate the community, IC owns a fleet of kayaks, an inflatable boat, and other assorted gear.

The Orca Project has also precipitated the development of a unique underwater sound system which serves as our acoustic umbilical to the whales. This system is capable of converting any enclosed boat into a functional ocean-going recording studio. IC offers both its system and its technical expertise to other groups involved in benign research with cetaceans.

> After twelve years of orca work, IC has become far less interested in the *science* of interspecies communication — answering the hard questions about any dolphin's ability to grasp lingual concepts — and became more interested, instead, in the *art* of the relationship. Unlike a field biologist who utilizes rigor to solve mysteries, an artist focuses upon a media that provides the experience (and the mystery) directly. A scientist seeks to expand humanity's frame of reference, an artist seeks to expand humanity's frame of insight. Naturally, our own experience with the whales sometimes diverges radically from the scientists also studying interspecies communication. For example, we believe that "translating" cetacean vocalizations into a form analogous to human language may be as futile as trying to translate a Beethoven symphony into English. We also believe that experiments done on captive dolphins are akin to torture.
>
> —**Interspecies Newsletter** (Spring 89)

Beluga Project

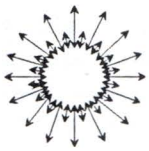
On a metaphorical level, the similarity of IC communicating with another species serves as a mirror and a bridge to that other image of human beings from the US and the USSR working to establish peaceful relations. In the first case, we have chosen to work with the Arctic beluga whales because they are among the most gregarious and socially inquisitive of all the cetacean species. And in the second case, the Beluga Peace Project has been formulated as a US/USSR joint project, because any imaginative collaboration between Soviet and American musicians and scientists seems a worthwhile endeavor for these times. Of course this co-evolutionary metaphor also generates a marvelous forum for documentation. Through film and print media we hope to provide a high profile impetus to better preserve the belugas as well as the Arctic environment.

> One Eskimo woman told us how her daughter had been quite taken by IC's original intent of playing music with the beluga whales. The ten year old girl had recently gone against tradition by flatly refusing to join her father out at one of the hunting camps. The girl confided to her mother that she always felt so sad to watch the beautiful white whales being hauled up on shore like so much meat. As always, the future lies with the children.
>
> **The Interspecies Newsletter**
> (Fall '89)

IC sent two representatives up to the Bering Strait area of Western Alaska in late June of 1987 to initiate this longterm project. In the summer of 1988, we commenced phase two along the MacKenzie River delta of Arctic Canada which is the temporary summer home for more than 10,000 belugas. The 1988 project was funded by GEO magazine, the Slifka Foundation, Patagonia Inc., and the Sunflower Foundation.

We returned to the MacKenzie Delta again during July 1989. This specific phase focused primarily on witnessing and reporting the rapid demise of the belugas from their traditional summer nursery grounds. In the process of interacting with the local Eskimo population, IC was able to analyse some prime causes for the decline and then air these findings through a series of interviews on Canadian Arctic Radio.

At the current time, IC is networking this project with film companies (both in the USA and USSR), potential sponsors, citizen diplomats, and the whale research community. The next step involves a more intensive exploration of the interface between our own crew of musicians and the beluga whales. Likewise, we have commenced an active collaboratation with a Soviet film maker to document this work as it unfolds. Future projects are slated for: 1) The Anadyr River delta on the Siberian side of the Bering Strait and 2) Cunningham Inlet, located very far north in the Canadian High Arctic at Somerset Island.



IC Consulting

Besides ICs ongoing program of field projects, we also consult on a few educational and outreach projects each year. Some of the most interesting of these are described below:

- In 1978, IC was invited by a consortium of environmental groups to consult on a project in conflict resolution at Iki Island Japan. During the preceding ten year period, fishermen at Iki had slaughtered 10,000 dolphins under the guise that the animals were destroying their fishery through predation. In fact, the issue proved to be a classic case of human overexploitation of natural resources, with the dolphins as convenient scapegoats. IC's role shifted several times during our nearly three year involvement at Iki. For one entire winter the IC five-person crew worked directly with the fishermen, testing various acoustic methods for redirecting the dolphins away from the source of conflict. We also collaborated closely with the media; providing first-hand information at a time when Iki became front page news around the world. Finally, we consulted at the highest levels of the Japanese Government, mediating between policy makers and the international environmental community.

- IC also played a key role in the 1988 high profile rescue of three grey whales up in the ice off Barrow Alaska. Consulting for Greenpeace, we joined the operation in progress, and successfully moved the trapped whales out of a breathing hole, and into an Eskimo-dug channel by playing various recorded sounds over the IC underwater sound system.

> Nollman went walking for an hour on the ice, trying to figure out what he could do to get the whales to move. By then the Eskimos had air holes stretching half a mile from where the whales were. But their work would be for nothing unless the whales moved, because all the holes that had been cut would freeze overnight. He had his shack towed to the whale's own hole. He dropped his hydrophone in the water and began playing *Ladysmith Black Mombazo*, which was still on the tape recorder. There was an immediate reaction. After about ten seconds, the whales left, heading for the hole where the same music had been played earlier. It was the first time they had left their breathing hole in over a week.
>
> — "Grey Whale Rescue"
> from The San Juan Journal
> (Oct. 26, 1988)

- In 1986, The German Arts Council presented a series of underwater music concerts in Frankfurt Germany, with the audience swimming in two Olympic-sized pools. Producer, Mickey Remann, designed these concerts as a means of translating his own transformational experience with the whales (as a member of the 1985, '86, and '87 orca projects)

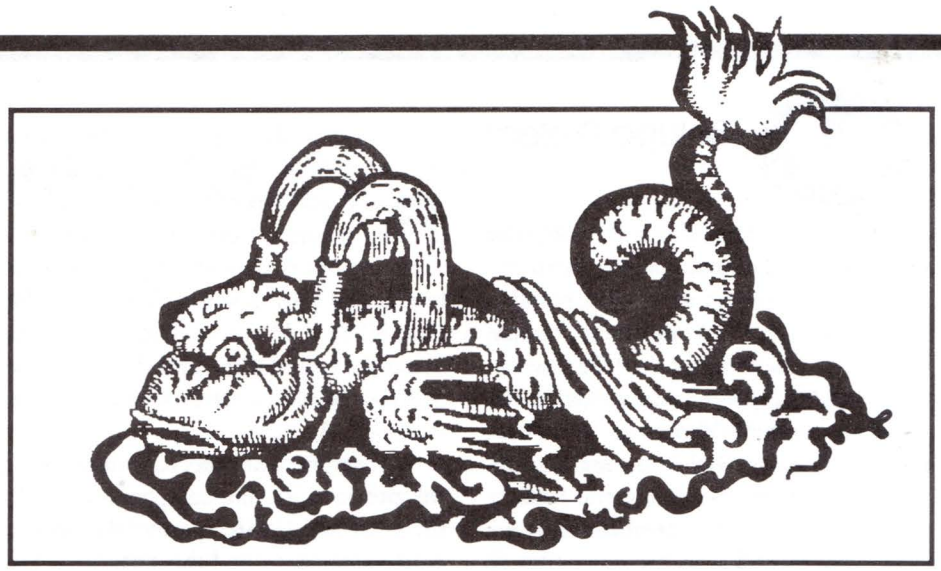
into a context accessible to an urban European audience.

● In 1984, IC instituted a scholarship program to subsidize worthy individuals, who otherwise would be unable to join us on our wilderness field projects. Over the years we have sponsored among others, three Tibetan Lamas, a Soviet ethnographic film maker, and several musicians exploring the interface between animal calls and music. Also, upon occasion, IC has provided grants of recording equipment to other worthy research groups. Past recipients have included Greenpeace Australia and the Göteberg Sweden Whale Center.

● In the past, IC has consulted with the Media about subjects as diverse as the staging of a pro-whale event in downtown Tokyo, to the feasibility of filming orcas underwater. In 1986 we worked with OMNI magazine to design a reader's poll that explored public beliefs about animal communication. In 1987, IC took on the role of whistle-blower against an abusive form of "bow-and-arrow" orca research in Puget Sound. We eventually provided an affidavit for the Sierra Club Legal Defense Fund's successful case against the regulating agency, the National Marine Fisheries Service.

This issue's cover section got its start last August on an IC Orca trip...Late one evening... we made music together with a pod of six or so orcas. These 30 foot long, 12 ton beasts swam around our boat, and for at least 15-20 minutes, we played a few notes on our instruments and they responded, back and forth, often with the same notes and phrasing. I can not describe the thrill I felt being so playfully connected to these wild animals."

— Editorial by Eric Utne in the Jan. 1987 *Utne Reader*, describing his reasons for choosing that issue's theme: "Animals are Us."



● Over the past ten years, group programs for sharing the interspecies experience have been presented in many places around the world. In 1988 alone, these included workshops at The Artists in Science Conference held in Assisi Italy, The International Whale and Dolphin Conference held in Nambucca Australia, The Explorers Club in Washington DC, and the New York Open Center.

● In 1985, IC sponsor Virginia Coyle produced a unique Interspecies Art Show held at the Dakin Gallery in San Francisco; displaying a collection of drawings, paintings, and sculpture created by project participants during our various oceangoing field programs.

● Most recently, in April, 1990, IC co-sponsored a two week networking event on the Hawaiian Kona Coast that included the participation of several professionals who are actively exploring the interface with dolphins in the wild.

IC Business

1. The Newsletter

This Interspecies Newsletter is a classic example of a publication whose influence goes far beyond its size and subscription base. Articles that first appeared in the newsletter have later turned up in *Orion, NewAge, E, Utne Reader, Pacific, Baja Traveler, and Trumpeter.*

Now in its tenth year, the newsletter has developed into an important networking tool, and is exchanged with many other organizations and individuals whose work involves animal preservation, interspecies research, bioregional politics, and other like-minded work in the arts, the sciences, and spiritual ecology. The Interspecies newsletter has also been recreated in an electronic version found on **Econet** and **Compuserve**.

2. Membership

IC gets financed in three ways:

● Engaging private sponsors and private foundations. We try to emphasize the longterm commitment over the short term grant, and the administrative over the project grant.

● Engaging corporations to donate in-kind equipment to IC in return for a tax deduction. This method has proven especially successful in helping us obtain computer software and wilderness gear.

● Engaging you, the members, to support us annually. The key networking medium for the membership is, of course, the Interspecies Newsletter.

Prospective members hear about us by word-of-mouth, ongoing media coverage, and by our policy of sending out complimentary newsletters to anyone who asks for one. We also encourage the idea of members giving gift memberships to their friends. We are more than willing to send a package of several newsletters to anyone with an idea about distributing them to prospective members. And although a base membership costs $25, we

support a policy of sending the newsletter to anyone who asks for it — whether they are able to pay the full fee or not.

The annual tax-deductible donations we receive from our members subsidize all expenses related to the newsletter, as well as most of our office supplies. During 1990 we are working doubly hard to promote this newsletter, in hopes of doubling our membership income by December of next year. IC needs your support.

> You could ask the whales to report things like, 'are there any manganese nodules on the ocean bottom around here.'
>
> There's also a less utilitarian vision. According to that view, shared by the 1000 or so members of an organization calling itself Interspecies Communication Inc., communicating with animals can break down the barriers that separate humans from the Earth.
>
> — **OMNI** (Dec. 1986)

3. Selling it

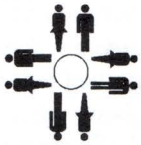
Over the years, IC has amassed an extensive library of musical dialogues between humans and various species of animals. In 1980, Folkways records, in conjunction with IC, released the album *Playing Music with Animals* which includes interactions with turkeys, wolves, and orcas. Then in 1984, IC further tested the commercial waters by releasing *Orca Project 84*. We followed suit in 1985 with a cassette anthology of the best of our seven years of human/orca improvizations, and dubbed it: *Orcas Greatest Hits.*

Not unexpectedly, the first two releases have never set the recording business on fire. On the other hand, *Orcas Greatest Hits* has been a steady mail order seller since its release. *Orcas Greatest Hits* demonstrates the scope and the directness of our approach, to people unable to join us out in the field.

Later this year, IC plans to return to the orcas of Vancouver Island with three musicians and a recording engineer to start the process of recording a new cassette for a 1991 release date.

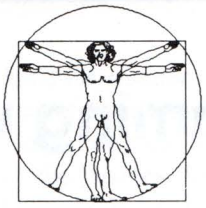
> The possibility of direct communication between human beings and other animal species lies so far outside our cultural context, that for someone to accept such a notion, he or she may need to experience it personally. That is one reason why interspecies *music* has proven itself to be such a potent research medium. Like any music it is entirely capable of engaging a *listener* every bit as much as it does the original *player*. If, indeed, it is really happening, then you will probably be able to hear it.
>
> — liner notes,
> *Orcas Greatest Hits*

Lastly, IC markets Jim Nollman's two Bantam paperbacks, *Dolphin Dreamtime* and *Spiritual Ecology*. If you like the work of IC, you'll probably like these books as well.



4. Volunteers

Over each of the past four years, IC has paid out salaries, consulting fees, and field project expenses of about $60,000. However, this figure gives no true indication of the depth of individual commitment to the organization. In fact, an inhouse analysis of IC's programs during fiscal 1987 revealed nearly 5000 hours of volunteer services. Even computed at a humble $6 per hour, this figure would have added another $30,000 to that year's annual operating budget. 5000 hours included volunteer service by boat skippers, cooks, wilderness personnel, editorial staff, software consultants, fundraisers, and many, many others who donated their expertise as well as their own personal expenses. Without this immense contribution of volunteer service, IC could not exist today.



Attunement

The work with animals necessitates skills from many camps. Also, as a non-profit organization, IC was designed from the ground up as a public access tool. As such, we encourage the direct input of anyone interested in working with us to help this organization grow into the 90's. We are now poised to refocus our field projects, tune-up our grantsmanship, expand the membership base, and refine our publishing activities. We need help to achieve all of these objectives

In general terms we work to refocus the *structure* of IC, but not the *vision*. IC has long been recognized as an abiding influence in any of several interrelated fields of endeavor including dolphin research, conceptual art and music, wilderness expeditions, environmental activism, spiritual ecology, and nature writing. We are also well known as articulate advocates for the cause of animal rights and dignity. Through care and optimism, IC hopes to continue as a grounding influence; and as an inspiration for all those who seek better methods of attunement with the Earth.

Swimming with Dolphins

For Bill Rossiter

Dolphins relate to one another through a social behavior founded upon compassion, and which occasionally manifests itself as an uncanny attitude of fearlessness and friendliness to the human presence. Many dolphin species possess a brain larger than our own which has provoked much speculation about their intellectual precociousness, as well as their communication capabilities. Weave in the grace and enormous vitality exhibited by a dolphin pod swimming in the open sea, and it starts to make sense how all these attributes conspire to create that undeniable dolphin charisma. Add some human imagination into the equation and you may start to encounter the full-blown dolphin myth. It's true. Many people really do endow dolphins with a power to guide our race into the heart of planetary connectedness. We certainly couldn't do any worse.

Whether this ability to provoke our own yearning for spiritual ecology is real and also unique to the dolphin race, or whether it is simply one more narcissistic reflex of our own species seeking to find its animal heritage in large-brained creatures seems a matter of some introspection. Actually, in IC's fifteen years of exploring the human/dolphin bond, more people than not have described that connection as if it were akin to a close encounter. By contrast, almost no one talks about raccoons, squid, or elephants in those same breathy tones.

Close and prolonged proximity to a dolphin pod in open water often instills a sense of having been chosen to participate in a secret and very sensuous interspecies bonding. It's a mood captured in a dozen or more films produced over the past decade. Several pretty people cavort through crystal clear waters and then resurface to express wonder and awe that any of this dolphin miracle could actually be happening to them.

I tend to view this film making genre as the flip side to all the crisis management depicted in all those other environmental films that illuminate the predominant shadow interface between human beings and nature. With the dark side so utterly dark, is it any wonder that the light side so often seems so light weight?

No matter how the Media chooses to edit its own version of the dolphin connection, make no mistake about it, there is a genuine aura of sensuous vitality surrounding these friendly ocean beings. It tends to touch the heart of just about every pilgrim who makes the genuine effort to seek out the dolphins' company within the natural environment of the ocean.

IC recently participated in a two-week swim with spinner dolphins off the Big Island of Hawaii. Every morning, not long after dawn, a number of us set off from shore to spend the next several hours floating among thirty or more of these high jumping, fast-swimming creatures. Swimming with dolphins has always impressed me as a uniquely paradoxical experience because of the way it melds the very active with the very passive.

It is very active because one does not presume to go swimming a half mile from shore for two or more hours at a time unless one is both physically strong and mentally alert. On the other hand, these sleek creatures come and go as they please. It turns the experience into something very passive because the successful dolphin swim is usually an experience of unmitigated surrender. Although most people start out by trying to swim towards the dolphins — reaching out like Tantalus for a piece of luscious fruit forever beyond their grasp — such a maneuver is soon understood as the ultimate act of futility. Actually, swimming *towards* a dolphin would probably be perceived as an act of outright aggression if it weren't so downright pathetic in terms of comparative swimming abilities. Some go so far as to assert that the best interactions always occur when the humans make the effort to swim *away* from the dolphins. Don't worry, you can't escape them.

Out in the water, dolphin yearnings can sometimes turn compulsive — the dolphin as drug — and the initiates start to exhibit all the classic signs of normal addiction denial. Some people seem too willing to suffer cramps and hypothermia for just one more chance at one more underwater glance of the pod spinning out of sight into the abyss.

There may be no other human/animal relationship in all the world in which the animal, itself, exerts such ultimate control over the terms of the relationship. One has to wonder. If there were just a few more examples of this animal vision quest, the world might even become a kinder and gentler place.

My own fifteen year involvement with interspecies communication with cetaceans has led me to the conclusion that the inwater experience effects the emotions of women much more deeply than it does men. While being painfully aware that such a statement runs the risk of sounding sexist and thus moot, I also have to conclude that more women are simply more open to learning from the essentially passive role thrust upon them by the dolphins. Put another way, encountering ecstasy through passivity is, sad to say, not a trait shared by many men. Instead, there are far more men caught up in the "real world" market-driven capitalism that results in the dolphin entertainment industry, the dolphin military budget, and the slaughter of six million dolphins in the cause of tuna-flavored catfood.

And far less women. Women seem to prefer to swim with dolphins instead.

Eight of us have been treading water for the past two hours in the near company of spinner dolphins off the green Hawaiian coastline. Their dorsal fins are just about always in sight, although the animals rarely draw close enough for me to call the event what researcher Wade Doak has named *an interlock* — a term perhaps better fit to describe handcuff technology. Do the dolphins put up with our presence because they are tolerant creatures who have nothing better to do at that particular moment? Or are they sincerely curious about these humans who always get so excited each time they

draw near? The spinners mill about, circle, split up, join together, and occasionally spin a good six or eight feet out of the water as if trying to get a different handle on this phenomenon called gravity.

And every fifteen minutes or so, one pod or another swims in close to mingle with the humans. What happens now? Some among us end up paying obeisance to their scientific roots by paying extra attention to dolphin movements underwater. This will later provide grist for our comments to one another about individual markings and behavior. Others get excited and, despite the futility factor, can not help but swim towards the spinners. They tend to measure both success and personal worthiness by how close the dolphins choose to venture in response. Unfortunately, these devotees will never be totally satisifed because they are already hoping that next time the dolphins will swim just a bit closer. I wonder. How much power does one give a dolphin before the longing turns unhealthy?

Some among us soon swim back to shore feeling utterly satisifed to have enjoyed an extended dip in this warm and invigorating tropical ocean in the presence of dolphins. Others choose to stay out still longer and explain their perseverence with declarations about wanting to "feel the dolphin's energy for just a little while longer". It sounds sexy.

"Feeling the dolphin's energy" is one of those sensations that you have to already know what it means in order to feel what it means. And just about everyone who *does* feel what it means also acknowledges that it probably feels different to everyone who knows what it means. Some call it telempathy. I can not resist muddying the waters still further by stating that it refers to a state of grace halfway between Dr. Feelgood and the universal godhead.

In terms of these Hawaiian spinners, I find myself in the minority by questioning whether such tentative dolphin jaunts into the center of our own human pod can actually be thought of as an interaction at all. When I mention that we might all try something more aloof just to see if the dolphins will go out of their way to visit us, no one seems much interested in the idea of potentially missing a day's swim. But everyone is amenable and, quite honestly, no one really cares; so the issue is dropped.

As it is, there's been little clear mirroring of movement as I've experienced with spotted dolphins in the Bahamas. Nor is there any of the sheer acoustic mastery that has kept me returning to play music with the orcas for the past twelve years. But these are my own preferences, and so I feel little impetus to search out a common ground with these spinners as I feel drawn, for example, to the Arctic beluga whales who have evaded my advances for the past two summers. Watching the spinners swoop in an arc beneath me is certainly beautiful, but it's an experience akin to witnessing the incredible array of multi-colored fish who also share these waters. Somehow, an interaction implies something very different than being an appreciative audience.

For example, a small group of us once experienced eye contact to the point of disorientation with a pod of eighteen foot pseudorcas off the coast of Mexico. Those pseudorcas were a fearless bunch. Their nonstop vocalizations were utterly intense if not more than a bit intimidating. They came to an abrupt halt just inches from our faces, opened those huge jaws as if awestruck by this unexpected human presence, bent their necks to scrutinize us better, and then peered through our masks and right into our own deepest longings of what it means to attain communion with a non-human sentient being. I can only gush to relate that their eyes assured me that they were as moved by the experience as we were.

It was a highlight of my life and the interspecies interaction by which I tend to measure all others before and since. Its key attribute was that I totally lost control. I felt at the mercy of what some would call their whim, but which I prefer to believe was their compassion. How long did the entire interaction last? I can not remember. How did it end? Just as quickly as the pseudorcas appeared, so they took off down the coast at 20 knots. Never to be seen again.

By contrast, the little Hawaiian spinners choose to keep their distance although the margin of that distance occasionally dwindles to no more than a few scant feet from a human body. Moreso, there is never anything within the structure of their delicate entreaties to get me out beyond myself. I never lose control. But then again, as Alfred E. Newman once mused: "What, me worry?"

All to say that this Hawaiian vista encloses a gentle ocean, and I am glad to spend time with such an enthusiastic group of swimmers. As always, dolphins are dolphins are dolphins. When the spinners finally venture close, it is a gentle sharing, a safe sharing, and a sharing easily accessible to novice seekers. I am happiest whenever my fearless five year old daughter, Claire, gets to join the other swimmers via her boogy board and life jacket. She too gets excited and fulfilled by that effervescent connection called "swimming with the dolphins". But just like her Dad, she seems just as content to spend the time hovering over a coral garden watching the endless variety of fish. Ah, snorkling! Can anything compare?

On our last day in Hawaii we travel south to another beach in search of the dolphins who haven't appeared at our own bay that particular morning. This beach has special significance to me, because it was here, back in 1975, that I first made contact with dolphins in the wild. It's deja vu as I set off from shore to join with the spinners who are playing offshore. Then revelation, as I suddenly realize the key difference between myself then and myself now. Back then, I camped on the beach for five weeks, and every day tucked a musical instrument under my arm as I swam out to greet the spinners. Eventually I also attracted quite a human audience who watched the spinners jump in response to my own musical antics. Most notably, during that entire five week excursion, not one other swimmer came out to join me. This time, I'm not only one of the first ones to shore, but I am especially surprised to notice that there are more people out swimming with the dolphins than there are on the beach. Could that be any of my doing?

— Jim Nollman